

(1)

The basic tenets of good agent handling are those of applied psychology. In terms of the student's grasp of the subject matter and in the interests of sound pedagogical principles, the subject should first be presented with respect to these underlying propositions. For example, with respect to a common psychological motivation such as the individual's need for recognition: the attempt to persuade a person to perform an illegal act must be carefully related to the actions and motivations common to his ordinary existence. The same applies as a teaching principle to the background, temperament and capabilities of the student. ^{Lack of observance of this principle is} ~~This is~~ the basic reason for the inability of many students to think in the desired ^{clandestine} pattern when attempting to solve the problems presented. It points to the absolute necessity for separating the students into groups with relation to their past experience, educational background and duty assignments.

Problems of cover offer another example: the assumption of another personality with all the myriad detail involved cannot be assimilated, thought through or acted upon by the student ~~in~~ within the context of clandestine activity ~~if~~ if such context is foreign to his background and experience. He should be given an opportunity to review the principles involved in terms which will relate to something with which he may have had some type of experience. The process by which an actor prepares for a role represents a kind of experience with which almost everyone has had, even if ^{vicariously.} ~~at second hand~~. Attached is an example of a few precepts which might profitably be used in fitting the student for a new experience in terms of reference which relate to his own experience.

Conversely it should be pointed out that the inexperienced student, presented with a mass of detail given its most graphic form through visual training aids, movies, cheap novels, plays, and "live" problems which are totally unrelated either to his experience or to a set of principles which he has been given no time to assimilate, reacts in the following ~~xx~~ undesirable ways: resentments are built up when he finds himself expected to "produce"; he knows that he has not grasped the underlying principles (~~if they have been offered~~;

he finds himself in a mental and physical situation to which he responds in

the only way possible, that is, with great emotional strain; he feels (indeed he is told) that he is being deliberately subjected to an unending series of stress situations which are set up to force him into clandestine mental patterns. This last factor is heavily contributed to by means of a 14 to 18-hour working ~~daily~~ working schedule without the respite of an hour allowed for simple social recreations, and a schedule so arranged that the 8 daylight working hours are taken up with lectures and the night hours (including films to which attendance is ~~mandatory~~ obligatory) given over to the working out of problems. The resultant mental and emotional confusion is too obvious to warrant further comment. In short, the student is given no ~~assistance in objectifying his new experiences, ..~~ *Frame of reference or mental base upon which would assist him in* No new frame of reference, no

11 The above points can be illuminated in two important details. It was observed that lessons, lectures, or teaching devices rated as "good" by a majority of students were those in which excitement ran high: when the students (including one, at least, with a wide academic background) were questioned as to why they rated such performances as good, they stated that it was because of their graphic and vivid content; that they were stimulating. But there was no suggestion of the rating bearing the connotation of being thought-provoking or mentally stimulating. If the classes are composed of persons of established intellectual capacities and higher educational qualifications it may be fairly inferred that they are capable of and should have a more mentally stimulating course of instruction from which the work of the agency may expect ~~to~~ benefit accordingly.

The remaining point is one which was a matter of discussion during the course. It was frequently debated whether or not this type of training attempted to set up a system of ethics different from that common to the American milieu. The points so often made by the instructors as to the necessity for ruthlessness and unscrupulousness in dealing with other human beings gave rise to arguments as to what sorts of moral (or amoral) ~~teachings~~ individual a good intelligence operator is: it was felt in some quarters (with a degree of uneasiness) that the competent man in this field is either a complete opportunist or is a person who can so compartment his ethics that he can live by two different standards. Someone remarked that ~~it was brought out in a later course~~

-3-

in a later course it would be brought out that efficiency of operation demands establishing a reputation for keeping one's promises. Remembering a series of ~~lectures~~ remarks made at the end of Phase I, the writer agrees that this type of service which we prepare ourselves to render to our country is carried forward in the same ethical context as that by which we have our being as a nation. (In addition, this is strongly emphasized by ~~the~~ contact with the men of integrity with whom ~~one~~ one deals in the daily work of the Agency.) All agreed that in view of the content of this present course a grave omission was made by the designers of the course when they failed to include any remarks that place the objectives and goals of the Agency in the proper ethical context of our national life and government.

* An Actor Prepares - C. Stanislavski (NY Theatre Arts Inc 1946)
 "the actor must first fit his own human qualities into the life of this other person.." (p. 14 ff.)
 "the internal process of living the part (is through) actually experiencing feelings that are analogous to it.."
 Imitation is not enough; one cannot superimpose another's being on his own. The model must be assimilated. It should be studied from the point of view of the epoch, the time, the country, condition of life, background, literature, psychology, way of living, social position and external appearance; moreover you study character, such as custom, manner, movements, voice, speech, intonations. All this work on your material will help you to permeate it with your own feelings. Without this you will have no art". (p. 20-21)
 The chapter on concentration of attention could well be adapted, has much to offer.

(In this course the emotional quality is not properly dealt with; it is of primary importance; its existence is acknowledged in a backhand way in that the deliberately build up stress situation is announced, for testing purposes. But an irrational set of circumstances obtains when the stress situation is laid on purposefully and the student is not given adequate preparation for meeting these emotional stresses i.e. is not given any indication as to how to objectify his experiences.)